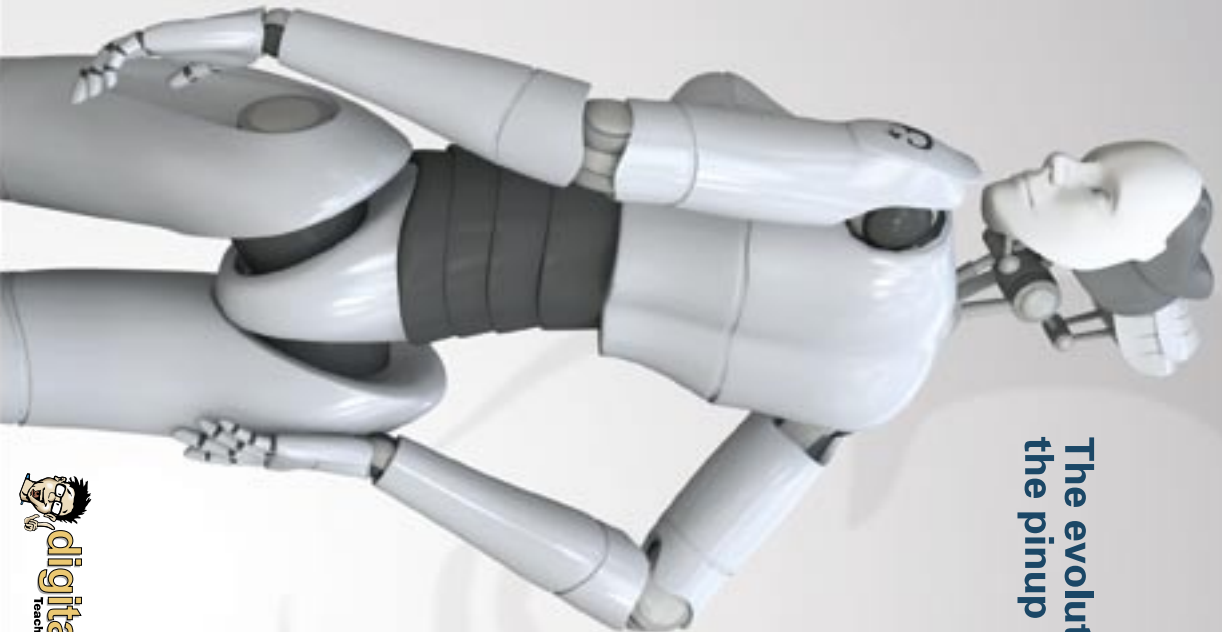


DVD MAGAZINE Outstanding animation, VFX and motion graphics for design and advertising

# stash07



## The evolution of the pinup girl...



# global student animation awards

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[www.2d3.com](http://www.2d3.com)

The virtual interchangeable with the real

# stash

DVD MAGAZINE 07



STASH MEDIA INC.

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Music: TREVOR MORRIS,

Media Ventures, Santa Monica

Montage editor: STEVE PERRY

Thanks: CHEYENNE, CAROLINE,  
MAYA, NICOLE, JASON, TYLER

Cover Image: "Esuvee" courtesy  
FRAMESTORE CFC, London

Do not iron.

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Thanks to the double-barrelled rush of the Superbowl and the Oscars, Stash 07 includes a whack-load of brilliant work for big brands. But among the most amazing pieces this issue is a PSA. "Esuvee", and its shaggy grill-faced beasts, are the result of a legal settlement whereby Ford pays the \$27 million tab to convince North Americans to drive their SUVs with more care. The spot is a rare collision of fearless creative (Bartle Bogle Hegarty, NY) and ambitious execution (Framestore CFC, London). It will stampede through awards shows well into next year.

The man responsible for herding the Esupee species to the screen was Framestore CFC VFX super William Bartlett who, much to his parents' delight, gave up on his promising math degree to make Super-8 films with bits of colored clay. You can read the Stash interview with him at the back of this month's book.

Esupee is also featured in the Behind the Scenes section of the DVD which you will now find is more easily accessible from the Main Menu. The BTS for Stash 07 also includes insightful segments from Method, Aardman, Pure, Flickerlab and a near-genius stop-motion pitch from Brand New School featuring slabs of talking meat with facial hair.

There may be a smooth exit after that thought but I can't find it.

**Stephen Price**

**New York**

**March 2005**

**[sp@stashmedia.tv](mailto:sp@stashmedia.tv)**

**RENAULT ESPACE**  
**"HECTOR'S LIFE"**  
**TVC :60**

**Agency:**  
**PUBLICIS CONSEIL**

**Directors:**  
**DOM & NIC**

**Production:**  
**OUTSIDER, UK**  
**BANDITS, FRANCE**

**Animation/VFX:**  
**FRAMESTORE CFC**  
[www.framestore-cfc.com](http://www.framestore-cfc.com)

This charming escape of a humble comic strip character from his paneled prison to the wide-open spaces first aired in France on Christmas Eve, 2004. The backgrounds were shot in Italy with Hector (and beetle) coming to life in 3D over six weeks at the Framestore CFC studios in London. The track is Canned Heat's 1968 hit *Going Up the Country*.



**For Framestore CFC**

VFX super: Ben Cronin  
Inferno: Ben Cronin, Darran Nicholson  
3D animators: Nicklas Andersson, Dale Newton, Dean Robinson  
TDs: Jamie Isles, Simon Stoney  
Render assistance: Alex Doyle  
Colourist: Steffan Perry  
Producer: Rebecca Barbour

**Toolkit**

Inferno, Maya, boujou,  
Matchmover, Shake, Spirit 4K

**For Publicis Conseil**

Creatives: Bénédicte Potel,  
Thierry Lebec  
Producer: Muriel Allegrini

**For Outsider (UK) /  
Bandits (France)**

Producer: John Madsen

#### For BMP DDB

Producer: Richard Chambers

#### For Stink

Producer: Blake Powell

DP: Patrick Duroux

#### For Moving Picture Company

Producer: Graham Bird

Lead Inferno: Christophe Allender,

Alex Lovejoy

Inferno: Nico Cotta, Ziggy

Zigouras, Dan Sanders, Darren

Christie, Eileen Chang

Combustion: Giuliano Cavalli,

Daniel Adams

#### For Marshall Street Editors

Editor: Tim Thorton Allan

Telecine: Jean-Clement Soret

#### Toolkit

Maya, boujou, Shake, Photoshop



#### VOLKSWAGEN GOLF GTI

"GENE"

TVC :60

Agency:

BMP DDB

Director:

NE-O

Production:

STINK

[www.stink.tv](http://www.stink.tv)

VFX/animation:

MOVING PICTURE COMPANY

[www.moving-picture.com](http://www.moving-picture.com)

The *Singing in the Rain* dance sequence from the 1952 film of the same name is sacred to many so you screw with it at your own risk. Few are complaining about this result, a convincing update of Gene Kelly into a euphoric breakdancer. Mr. Kelly's head was cut from an HD version of the film, stabilized and then tracked onto the breakdancer's body. A simple enough idea that required precision execution - the head often had to be reversed, frame-cut and morphed together to match the new dance moves.

stash 07.03

**HP "IT CONSOLIDATES"**  
**TVC :30**

**Client:**  
**HEWLETT PACKARD**

**Agency:**  
**GOODBY, SILVERSTEIN &  
PARTNERS**

**Director:**  
**MOTION THEORY**

**Design/animation/VFX:**  
**MOTION THEORY**

[www.motiontheory.com](http://www.motiontheory.com)

The animated whimsy of this spot adds a friendly face to dry technology and makes us want to believe HP servers could bring our everyday business chaos under control. Motion Theory pulls off some heavy consolidating of its own, seamlessly integrating conventional live action production with motion control, stop-motion animation, CG and illustration.



**For Goodby, Silverstein &  
Partners**

EP: Elizabeth O'Toole  
Sr producer: Hilary Bradley  
CD: John Norman  
Associate CDs: Rick Condos,  
Hunter Hindman  
AD: Stacy Milrany  
Copy: Will Elliott

**For Motion Theory**

AD: Mathew Cullen  
VFX super: John Clark  
Sr designer: Mark Kudsi  
Designers/animators: Paulo de  
Almada, Kaan Atilla, Earl Burnley,  
John Clark, Mathew Cullen, Jesus  
de Francisco, Gabe Dunne, Jesse  
Franklin, Christopher Janney, Chris  
De St Jeor, Linas Jodwalis, Mark  
Kudsi, Mark Kulakoff, Mark Lai,  
Chris Leone, Vi Nguyen, Robyn  
Resella, Kirk Shintani, Mike Slane  
Pre-vis: Chris Leone  
Post coordinator: James Taylor  
Artists: Joseph Hart, Carm Goode,  
Daniel Chang, Ryan Wallace

**Toolkit**

Maya, After Effects, Final Cut Pro





**NBA STREET V3  
"AIROGLYPHICS"  
TVC :30**

**Client:**  
**EA SPORTS BIG**

**Agency:**  
**SEE**

**Director:**  
**TODD MUELLER**

**Design/animation/editorial:**  
**PSYOP**

[www.psyop.tv](http://www.psyop.tv)

NBA icons Carmelo Anthony and Baron Davis go one-on-one in this choreographed mix-up of animation, motion graphics, game footage, and gritty live action shot on location in New York's infamous "crack is whack" park. The challenge for Psyop was to re-invent the veteran graffiti+hoops=hip formula by taking the viewer into the world of NBA Street V3 rather than just showing them the game.

**For See**

CDs: Tom Scharpf, Tom Coates  
Producer: Robyn Wilkinson  
Copy: Steven Tornello  
AD: Jeff Beberman  
Design director: Eric Rindal

**For Psyop**

CD: Todd Mueller  
Head CG: Marco Spier  
Flame: Eben Mears  
EP: Justin Booth-Clibborn  
Producer: Lisa Villamil  
Assistant prod: Mariya Shikher  
Editor: Jed Boyer  
TD: Domel Libid  
Rigging/shading: Todd Akita, Pakorn Bupphavesa  
3D rendering: Vadim Turchin  
Animators: Marko Vukovic, Maurice Caicedo, Gerald Ding, Christian Bach, Josh Harvey, Vadim Turchin  
Tracking: Joerg Liebold  
Roto/paint: Joe Vitale, Adam Van Dine, Mats Andersson  
Illustrators: Tristan Eaton, Daniel Piwowarczyk

**Toolkit:**

XSI, Flame, After Effects

**DIRECT TV "FORWARD"**  
**TVC :60**

**Agency:**  
**BBDO**

**Director:**  
**NOAM MURRO**

**Production:**  
**BISCUIT FILMWORKS**

**VFX:**  
**METHOD STUDIOS**  
[www.methodstudios.com](http://www.methodstudios.com)

BBDO and DirectTV opted to squeeze some emotion into Superbowl Sunday via this seamless and epic minute-long trip through five decades of television. The understated final results belie the problem-solving that went into the commercial as Method VFX super Alex Frisch attests, "In Method's ten-year history, this was our biggest job to date in terms of complexity."

**Check out the Behind the Scenes feature on the DVD for a close look at how this spot was produced.**



**For Method**

EP: Neysa Horsburgh  
Producer: Sue Troyan  
VFX shoot supers: Alex Frisch, Gil Baron, Hatem Benabdallah  
Lead 2D: Alex Frisch  
2D: Alex Kolasinski, Andrew Eksner, Joana Cruz  
Junior 2D: Katrina Salicrup, Kyle Obley, Zach Lo  
Lead 3D: Gil Baron, Hatem Benabdallah  
3D: Casey Schatz, Chris Smallfield, James LeBloch, Jeremy Butler, Olivier Van Zeveren

**Toolkit**

Maya, boujou, Bulldog Motion Control rig



**For BBDO**

CDs: Ari Weiss, Eric Silver  
ADs: Dan Kelleher, Jerome Marucci  
Producer: Andy Wilcox

**For Biscuit Filmworks**

EP: Shawn Lacy Tessaro  
Producer: Kathy Rhodes  
DP: Toby Irwin

**For Bikini Edit**

Editor: Avi Oron

**For Company 3**

Colorist: Stefan Sonnenfeld

Previz: Casey Schatz



#### **For Bartle Bogle Hegarty**

Producer: Bruce Wellington  
Creatives: John Hobbs, Peter Rosch

#### **For Kleinman Productions**

Producer: Johnnie Frankel

#### **For Framestore CFC**

VFX super/Inferno: William Bartlett  
CGI supers/TDs: Andy Boyd and Jake Mengers  
3D animators: Don Mahmood, Rob Hemmings, Gwilym Morris, Nicklas Andersson, Anders Thonell, Federico Cascinelli  
TDs: David Mellor, Dean Robinson, Laura Dias, Howard Sly, Alex Doyle  
3D assistant: Thomas Mortimer

Roto: Nicha Kumkeaw,  
Dasha Ashley  
Inferno: Chris Redding, Darran Nicholson  
Colourist: Matt Turner  
Post producer: Scott Griffin  
PA: Linda Francini

#### **Toolkit**

Inferno, Maya with proprietary in-house scripts/plugin-ins, boujou, Matchmover, Spirit 4K

#### **“ESUVEE”**

**Cinema and TVC :60**

#### **Agency:**

**BARTLE BOGLE HEGARTY, NY**

#### **Director:**

**DANNY KLEINMAN**

#### **Production:**

**KLEINMAN PRODUCTIONS**

#### **VFX:**

**FRAMESTORE CFC**

[www.framestore-cfc.com](http://www.framestore-cfc.com)

Arguably the most VFX intensive PSA in history, this spot required the creation of a photo-realistic herd of long-haired CG creatures interacting with humans in three months. Technical prep work on the creatures' shaggy coats alone took two months and was finally solved using Maya's Paint Effects. The spot is one component of a \$27 million campaign produced as part of the settlement with Ford related to the high incidence of SUV rollovers particularly among younger male drivers.

**Check the Behind the Scenes feature on the DVD for more on this project.**

stash 07.07

**DIET COKE “ROLLER GIRL”**  
**TVC :30**

**Agency:**  
**FOOTE CONE & BELDING**

**Director:**  
**PAUL HUNTER**

**Production:**  
**HSI**

**VFX/animation:**  
**PSYOP**

[www.psyop.tv](http://www.psyop.tv)

Techno-snobs may whine that anyone can do CG bubbles. But with their choreographed effervescence and convincing refractive integration with the live action, these little spheres lift this spot into the guilty-pleasure zone. It's enough to make those of us in less temperate climes wish we too could sip soda and roller skate by the ocean in February without our nostrils freezing shut. This :30 follows last year's Psyop work for Diet Coke: "Tingle" and "Bounce" starring Kate Beckinsale and Adrien Brody, respectively.

**For Foote, Cone & Belding**

Producer: Diane Hill  
CD: Gary Resch  
AD: Mark Warfield



**For Psyop**

EP: Justin Booth-Clibborn  
Producer: Boo Wong  
Associate prod: Mariya Shikher  
CDs: Todd Mueller, Kylie Matulick  
Flame: Eben Mears, Chris Staves,  
Mark French, Aska Otake  
TD: Marko Vukovic, Pakorn  
Bupphavesa  
3D animators: Chris Bach, Eric  
Lampi, Domel Libid, Alvin Bae,  
Jason Goodman  
Tracking: Joerg Liebold  
Roto: J Bills, Joe Vitale, Chris  
Halstead, Adam Van Dine, David  
Krikorian,

**Toolkit**

XSI, Flame, Photoshop



#### **For Moving Picture Company**

Producer: Julie Evans  
 Inferno: Tom Harding, Dan Sanders, Richard McKeand  
 3D: Richard Nelson  
 Telecine: Jean-Clement Soret

#### **For Final Cut**

Editor: Suzy Davis

#### **Toolkit**

Inferno, Flame, Combustion,  
 Maya, boujou, Shake, Photoshop,  
 Spirit Datacine

#### **BOOTS "FULL IMPACT"** **TVC :30**

**Agency:**  
**MOTHER**

**Director:**  
**DOUGAL WILSON**

**Production:**  
**BLINK PRODUCITONS**

**Animation/VFX:**  
**MOVING PICTURE COMPANY**  
[www.moving-picture.com](http://www.moving-picture.com)

The background plates for this 30 second hallucination were shot using motion control on a set in Prague. Back in London MPC integrated clean passes of the shot with 2K live action elements – people, trees, water fountain, gumball machine and newspaper - which were tracked in 3D to ensure accurate positioning within the scene. The background buildings are CG as are other atmospheric elements including leaves, glass and shadows.

**For Mother**  
 Producer: Zoe Bell

**For Blink Productions**  
 Producer: Matt Fone  
 DP: Steve Keith-Roach

**VOLVO "ROCKET"**  
**TVC :30**

**Agency:**  
**EURO RSCG**

**Director:**  
**JONATHAN SELBY**

**Production:**  
**BRAVE FILMS**  
[www.bravefilms.com](http://www.bravefilms.com)

**VFX/post:**  
**CHARLEX**  
[www.charlex.com](http://www.charlex.com)

Charlex puts a certain billionaire into space for the Superbowl aboard their HD 3D replica of a Saturn 5 rocket (bumper sticker included). Other post work included treating the CG to match archival footage, recreating the opening launch shot – including lights, elevator and smoke – from a still frame of an Apollo lift-off and using 3D particle effects for the dust trail behind the speeding Volvo.

**For EURO RSCG**

Producer: Joe Guyt  
CDs: John Rhea, Michael Fineberg  
AD: Rocky Pina  
Copy: Larry Silverfine



**For Charlex**

ECD: Alex Weil  
CG super: Keith McCabe  
Lead TD: Karl Coyner  
Lead lighting: James Fisher  
Lighting TDs: Gong Myung Lee,  
Cody Chen  
Animator: Derek Wong  
Rigger: Andre Stuppert  
Modeling/texturing: Joon Lee

**Toolkit**

Flame, Maya, Mental Ray,  
Digital Fusion





#### **For Method**

EP: Neysa Horsburgh  
 Producer: Paul Perez Hahn  
 VFX shoot supers: Cedric Nicolas,  
 Paul Peder Hahn  
 Lead 2D: Cedric Nicolas  
 2D: Katrina Salicrup  
 Lead 3D: Laurent Ledru  
 3D: James LeBloch

#### **For The White House**

Editor: Neal Smith

#### **Toolkit**

Flame, Inferno, Maya

#### **ADIDAS "MADE TO PERFECTION"**

**TVC :60**

#### **Agency:**

**TBWA\CHIAT\DAY**

#### **Director:**

**RUPERT SANDERS**

#### **Production:**

**OMAHA PICTURES**

#### **VFX:**

**METHOD STUDIOS**

[www.methodstudios.com](http://www.methodstudios.com)

To the horror of Darwinists everywhere, the true origins of NBA stars Kevin Garnett, Tracy McGrady and Tim Duncan are revealed in this high-concept spot held together with meticulous planning and flawless VFX by Method Studios. The Santa Monica-based studio brought live action elements, scale models and CG together in a month of post.

#### **For TBWA\Chiat\Day**

CD: Chuck McBride

AD: Geoff Edwards

Producers: Jennifer Golub,

Monika Prince

Copy: Scott Duchon

#### **For Omaha Pictures**

DP: Jess Hall

EP: Eric Stern

Producer: Chris Nelson

## ADIDAS "THE JOURNEY"

Online short film

**Agency:**  
TBWA\CHIAT\DAY

**Director:**  
IAN KOVALIK

**Animation:**  
**MEKANISM**  
[www.mekanism.com](http://www.mekanism.com)

An extension of the story set out in the Adidas "Made to Perfection" spot, this online film follows Kevin Garnett, Tracy McGrady and Tim Duncan as they glimpse the past and possible future of professional basketball. Director Kovalik says the look of the piece was inspired by street art tagged around urban basketball courts, "The challenge was to create the characters so they feel raw while at the same time using sophisticated 3D models and rendering techniques. By writing our own animation renderer, we achieved a look that blends flat graffiti art with dynamic 3D animation."



### For Mekanism

Editor: Ian Kovalik  
Producers: Stef Smith, Pete Caban  
EP: Tommy Means  
Animation super/super human:  
Oliver Moore  
Compositor/environments:  
Stephen Parker  
Animators: Tom Gibbons, Andrew  
Schneider, Don Campbell, Neil  
Mischka, Cliff Mueller  
Renderer: Francisco DeLaTorre  
Modeler: Matt Ciofi  
2D illustrator: Jaan Shenberger  
Storyboards: Vaughn Ross  
Composer: J Bowman  
Sound design: Mit Out Sound

### Toolkit

Maya, Entropy, After Effects,  
Photoshop, Illustrator, Final Cut  
Pro, Shake, 3DS Max, proprietary  
shaders, G5, PC Lennox Boxes  
with AMD Chips, Kick Ass Render  
Farm







### For Planet 3

CD: Dylan Gerber

### For Blind

CD: Chris Do

Designers: Chris Do, Maithy Tran,  
Sakona Kong

Animators: Lawrence Wyatt,  
Sakona Kong, Jason Lowe,  
Jeremy Collins

Illustrator: Bill Sneed

Editor: Erik Buth

EP: Ellen Stafford

### For S3

Composers: Adam Sandborne,  
Mike Suby

### Toolkit

3DS Max, Maya, Media Composer,  
Flame, After Effects, Photoshop,  
Illustrator



**"BUFFY"**  
TVC :30

**Client:**  
**20<sup>TH</sup> TELEVISION**

**Creative agency:**  
**PLANET 3**

**Director:**  
**CHRIS DO**

**Design/animation**  
**BLIND**

[www.blind.com](http://www.blind.com)

Intrigued by the work Blind had done on a spec spot for Mini (Stash 02), Planet 3 enlisted the Santa Monica studio to bring the same innovative transitions and graphic presence to this promo for a block of weekend programming. The result is a gritty mix of 2D illustration and 3D environments fusing into a high contrast blood-spattered nod to comic illustrator Mike Mignola (Hellboy).

## MTV2 IDs

### Broadcast design x 5

**Directors/CDs:**  
**STEVE TOZZI, AARON KING**

**Design/animation:**  
**PURE**

[www.pureny.com](http://www.pureny.com)

During Superbowl halftime MTV2 reintroduced itself with a new bi-cranium canine logo and a sharper focus on 12-24 year-old guys. The network was originally launched in 1996 to fill the music void left as MTV proper evolved away from heavy video rotation and shows like "Headbanger's Ball" toward "The Real World" and "Newlyweds." MTV2 now reaches an estimated 50 million homes. "We used to be simply a music complement to MTV. Now we're a real business," says David Cohn, general manager of MTV2. "We had to change and evolve."

**Check the Behind the Scenes feature on the DVD for more on this project.**

### For MTV2

EP/MTV OAD: Jeffrey Keyton

EP/MTV OAD: Romy Mann

AD/MTV OAD: Lena Beug



### For PURE

VFX super: Bill Denahy

Director of animation:

Michael Wharton

CG animators: Phil Avanzato,

Ajit Menon

Designer: Asif Mian

Producer: Bill Denahy

Audio post: Human

Music:

"Hens": 38 Greene

"Strings": DJ Shadow

"Hipster Videogame", "Square

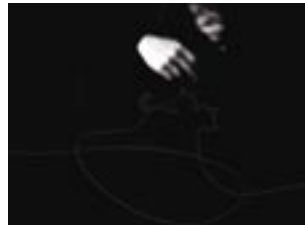
Dutch": Pop Beat Combo

"Sing A Long": Mariko Nakaya,

Chesley Heymsfield

### Toolkit

After Effects, SoftImage, Flame,  
Photoshop, Illustrator





**TILT - MAIN TITLES**  
**Broadcast design**

**Client:**  
**ESPN**

**Design/animation:**  
**DIGITAL KITCHEN**  
[www.d-kitchen.com](http://www.d-kitchen.com)

The wall of surveillance monitors in the bowels of a large casino frames the action and sets a mood of voyeuristic tension for ESPN's original content primetime mini-series about the world of high-stakes poker.



**For Digital Kitchen**

EP/president: Don McNeill  
CEO/CCO/ECD: Paul Matthaeus  
CD/lead designer:  
Vincent Haycock  
EP: Mark Bashore  
Producer: Kelly Carlson  
Sr designer: Noah Conopask  
Sr animator/3D: Matt LaVoy  
Designer: Seth Ricart  
Jr designer: Daniel Pernikoff  
Editor: Sean McGovern



# Your Vision. Our Sound.

Sony Pictures Sound Effects Series

file:  
**Roller Coaster Bys 01**  
volume 4:  
**Vintage Cartoon /  
Sports & Recreation /  
Vocals & Wallas /**  
time:  
**00:21.1**



**5 CDs. 1,200 Effects.**

For the first time, Sony Pictures Entertainment has opened its audio archives to producers everywhere. This exclusive collection of essential sound effects represents the best in sound design and field-recorded materials. Created by the industry's most respected audio professionals, these effects come from one of the world's leading motion picture studios. A compelling soundtrack is integral to the cinematic experience; put these effects to work in your productions to achieve an even higher level of emotion, suspense, or impact. Your vision, our sound: a combination designed for greatness.

**LIKE NO OTHER**

## **DISCOVERY "HOME AND HEALTH" LAUNCH**

Broadcast design x 4

**Client:**  
**DISCOVERY NETWORKS  
INTERNATIONAL**

**Agency:**  
**HELLER COMMUNICATIONS**

**Design/animation**  
**NTH DEGREE**

[www.nthdegree.tv](http://www.nthdegree.tv)

New York's Nth Degree designed this launch package of IDs, bumpers and on-air toolkit to appeal to women without resorting to the patronizing or clichéd imagery often associated with that half of the TV demographic. The campaign is built from hand painted illustrations, hi-res scans of textural elements and progressive scan HD video of talent on greenscreen. Though the package was delivered in standard PAL, the use of HD allowed a wider range of options to choreograph the actors within the graphic environments.

### **For Discovery International**

SVP: Rebecca Batties  
Director OAP: Holly Roessler

### **For Heller Communications**

CD: Cheryl Heller



### **For Nth Degree**

CD: Arlan Smith  
EP: David Edelstein  
Producer: Pamela Vitale  
Sr designer: Audrey Jardin  
Designers: Ruth Raveh, Chu Fu  
Chun, Eric Konon  
Illustrator: Stefanie Augustine

Music: Mutato Muzika  
Composer: Mark Mothersbaugh  
EP: Robert Miltenberg  
Musician: Albert Fox

### **Toolkit**

After Effects, Photoshop, Illustrator

**FINE LIVING NETWORK IDs**  
**Broadcast design x 3**

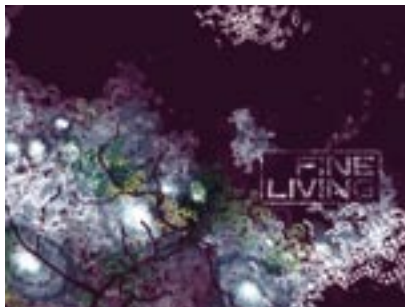
**Director:**  
**JON BERRY**

**Design/animation:**  
**PLUS ET PLUS**

[www.plusetplus.com](http://www.plusetplus.com)

A calm, lyrical and densely textured suite of IDs based on the notion of escapism. The scenes were created from layers of animated textile-inspired patterns to resemble recognizable but non-specific landscapes.

**For Fine Living Network**  
Design director: Jon Berry



**For Plus et Plus**

EP: Barry Hollister

Producer: Joe Hobaica

CD: Jeremy Hollister

AD/designer: Judy Wellfare

Designer: Jennifer Kim

3D animator: Alan Bibby

2D animator: Doug Purver

Music/sound design: Ohm Lab

**Toolkit**

After Effects, Photoshop,

Illustrator, Cinema 4D



## **GOSPEL MUSIC CHANNEL LAUNCH**

**Broadcast design x 3**

**Director:  
CUPPA COFFEE**

**Animation:  
CUPPA COFFEE**

[www.cuppacoffee.com](http://www.cuppacoffee.com)

Gospel music comes in many shapes and volume levels and this launch package from Toronto's Cuppa Coffee is designed to appeal to fans of all the sub-genres of the genre - including country gospel, urban/rock gospel and tween gospel - while maintaining a cohesive overall brand. The 130 deliverables included logos, bumpers, IDs, transitions and intros.

### **For Gospel Music Channel**

CD: Kevin MaGann



### **For Cuppa Coffee**

EP: Adam Shaheen

Sr producer: Lisa Hemeon

CDs: Hector Herrera,  
Warren Brown

Post super: Al Piazza

Graphic designers: Ignacio Peon,  
Luis Torres

Animators: Paedric O'Sullivan,  
Roberto Fiumano

Design/animation assistant:  
Daniel Robinson

Prod manager: France Daigle

Administration: Lisa Ciolfi

### **Toolkit**

After Effects, Photoshop,  
Illustrator, Final Cut Pro



## COMEDY CENTRAL HOLIDAY IDs

Broadcast design x 3

**Director:**  
**EYEBALLNYC**

**Design/production/animation**  
**EYEBALLNYC**

[www.eyeballnyc.com](http://www.eyeballnyc.com)

Laughing in the faces of tradition, good taste and production values the staff of EyeballNYC dons furry costumes and gets unholy with each other and various props in these holiday-themed IDs. CD Limore Shur says of the productions, "We managed to reach a great balance of raunch and revelry. It was also by far the most fun we had experienced on set in a long time, despite the 16-hour shoot."



### For Eyeball NYC

CD: Limore Shur  
ACD/project lead: Julian Bevan  
EP: Mike Eastwood  
Producer: Beth Vogt  
Lead designer: Carlo Vega  
Lead 3D designer: Stuart Simms  
Designer/ animator: Brian Sensebe  
Animators: Eric Bauer, Federico Saenz, Johan Wiberg, John Brennick  
Lead illustrator: Ghazia Jalal  
Intern: Joe Park  
PA: TJ Hwang

### For Expansion Team

CD: Alex Moulton  
Composers: John Kastner, DJ Lux, Michael Picton  
Sound design: Alex Moulton  
Producer: Shelly Bajorek

### Toolkit

After Effects, 3DS Max, Illustrator, Photoshop

stash 07.19

**SOUL G & TONY MATCH  
FEATURING JULIA  
MESSENGER "FOLLOW WITH  
THE SUN"**

**Music video**

**Record label:  
MAGOO RECORDS**

**Client:  
KI COMMUNICATION**

**Directors:  
JEZZ & MARIOSUPA**

**Animation:  
HELLO FREAKS**

[www.hellofreaks.com](http://www.hellofreaks.com)

Hello Freaks, a group of French designers and animators, had less than a month to complete this trancy clip. Here's how they tell the story, "We had only a few days to decide about the story and main aesthetic we wanted for the video. At this point, we were not sure we could finish it by the 3 lasting weeks. We just dare! The energy needed for this night and day hardcore production mainly came from Chinese noodles (various flavours) and mansize bag of salted sunflower seeds. When finished, we just get out to walk down the streets and see the sun shining again." Amen.



**For Ki Commuication**

Producers: Olivier Bourgeois,  
Stephane Cornec

**For Hello Freaks**

Graphic artist: Jerome Castro  
Animator: Mario 'Supa' Hounkanrin

**Toolkit**

Illustrator, Photoshop, After  
Effects, G4 PowerMac for  
graphics, G5 PowerMac for  
animation





**FEEDER “FEELING A MOMENT”**

**Music video**

**Record label:  
THE ECHO LABEL LTD.**

**Director/designer:  
JONAS ODELL**

**Production/animation:  
FILMTECKNARNA**  
[www.filmtecknarna.com](http://www.filmtecknarna.com)

Shot in London and posted at the Stockholm HQ of FilmTecknarna, this video for UK band Feeder combines 2D, 3D and live action in another graphically mesmerizing piece from Director Jonas Odell. “I wanted to find a way to reflect both the sadness and sense of isolation, as well as the euphoria of the track,” says Odell, “So I came up with the idea of gradually letting the realistic environments melt and explode into more graphic shapes that could reflect the emotions in the track.” Odell received a 2005 Grammy nomination for his work on the “Take Me Out” video for Franz Ferdinand.

**For FilmTecknarna**

Design/director: Jonas Odell  
Producer: Lina Stenberg  
DP: Simon Chadoir

**For Nexus Productions**

Producer: Julia Parfitt

stash 07.21

**SHIHAD “ALIVE”**  
**Music video**

**Record label:**  
**WARNER MUSIC AUSTRALIA**

**Director:**  
**GARY SULLIVAN**

**Animation/post:**  
**FUEL INTERNATIONAL**  
[www.fuel-depot.com](http://www.fuel-depot.com)

Director Sullivan sources the visual tone of this clip, complete with jittery gate, lens flares and a hand held camera, from his childhood in small town New Zealand, “I remember the era as one of great change, televised in black and white. I was fascinated by the newsreels of land speed tests - a New Zealander, Burt Munroe, broke the record in 1969.”

**For Fuel International**

Lead animator: Gary Sullivan  
Animators: Gary Sullivan,  
Joseph Kim  
Matte painting: Daniel Cox  
Compositor: Dave Morley

**Toolkit**

Maya, Flame, Photoshop





## **“FOR REAL SUCCESSFUL LIVING”**

**Branded content**

**Client:**  
**DIESEL**

**Director:**  
**LO IACONO**

**Design/animation:**  
**DIGITAL SNAPSHOT**  
[www.digitalsnapshot.de](http://www.digitalsnapshot.de)

Director Iacono, a recent Media Design grad from Germany's University of Applied Sciences in Mainz and winner of the Diesel Award for Emerging Talent, was invited to cozy up with the creative team at Diesel and given free reign over the look and feel of this snappy 50's throw back. The film, which plays online at [www.diesel.com](http://www.diesel.com) and in Diesel flagship stores worldwide, was forged from 11 images lifted from the 2005 Diesel Spring catalogue.

### **For Digital Snapshot**

Designer: Lo Iacono

### **Toolkit**

After Effects, Maya, XSI, Combustion

stash 07.23

## CREATIVE SPACE “CITIES”

Environmental visuals  
(cut down)

Client:

CREATIVE SPACE,  
NETHERLANDS

Agency:

COMBUSTIC

Director:

ROGIER HENDRIKS

Production/animation:

ONESIZE

[www.onesize.nl](http://www.onesize.nl)

Delft-based Onesize, a creative production studio founded in 2001, brings a refreshingly weird and obtuse perspective to the environmental visuals for a conference on cultural innovation and economic policy in the Netherlands called Space for Creative Economy. Developed from an open brief, the full seven-minute clip profiles the seven sponsoring cities and was projected on six massive screens during the event.

### For Combustic

Producers: Casper Koomen,  
Penny Pijnenburg



### For Onesize

Director: Rogier Hendriks

Design/animation: Rogier  
Hendriks, Markus Hornof

Audio: Typocraft

### Toolkit

Cinema4D, After Effects,  
Photoshop, Illustrator, G5s,  
Sony DVcam

**“BLOOM”**  
**Art installation**



**Client:**  
**SHARP**

**Agency:**  
**WEIDEN+KENNEDY**

**Curator:**  
**FORMAVISION**

[www.formavision.info](http://www.formavision.info)

**Director/animation:**  
**TRONIC STUDIO**

[www.tronicstudio.com](http://www.tronicstudio.com)

To highlight Sharp's new line of Aquos HD screens, W+K engaged Formavision to curate an art installation built around the product. Formavision chose New York-based Tronic Studio to create the multi-media exhibition including the sculptural environment and animated content to run on the LCD panels. To enhance the idea Sharp HD screens are immersive enough to fog the line between the real and the reel, the film brings to life the physical installation constructed around it in the gallery.

Sound design: Q Department

**Toolkit**

3DSMax, After Burn, Brazil, GLU, Photoshop, After Effects, Final Cut



stash 07.25

**ALL BALL “STEPHON”**  
**TVC :30**

**Client:**  
**NEW YORK KNICKS**  
**Agency:**  
**PERSAUD BROTHERS**  
**MARKETING & ADVERTISING**

**Director:**  
**JAKE BANKS**

**Production:**  
**STARDUST STUDIOS, EAST**

**VFX/animation:**  
**STARDUST STUDIOS, WEST**  
[www.stardust.tv](http://www.stardust.tv)

The New York Knicks may not have a shot at the post season but they do have funky-up TV spots including this one featuring Stephon Marbury dribbling and deaking through a collage of the five boroughs. Marbury was shot on green and married with stills of the Apple's streets and landmarks in a four week post session in the West coast studio of Stardust.

**For Persaud Brothers**  
**Marketing & Advertising**  
CDs: Skot Bright, Sasha Penn  
Partners: Irwin Persaud, Michael Persaud



**For Stardust Studios, East**  
Line producer: Josephine Tyne

**For Stardust Studios, West**  
EP: Matthew Marquis  
CD: Jake Banks  
Post-producer: Eileen Doherty  
Animators: Will Arendrain, Preston Brown, Sandy Chang, Yan Ng, Angie Tien  
Off-line editor: Tony Hall

**Toolkit**  
Final Cut Pro, After Effects,  
3DS Max, Shake, Combustion,  
Photoshop, Illustrator





#### **For Bassat Ogilvy**

CD: Pedro Urbez  
Copy: Gonzal Urbez, Rafa Hernandez  
Prod director: Ramon Corominas  
Producer: Chelo Pascual de Zulueta

#### **For BUS (live action)**

EPs: Pablo Nolla, Pilu Pilosio  
DP: Alfonso Seguro "Cuco"  
Editor: David Lopez  
Art director: Leticia Lara

#### **For BUS (animation)**

EP/animation director:  
Joel Marsden  
Producer: Javier Sanjuan  
Post coordinator:  
Monica Herrera

#### **For FlickerLab**

Animation director/VFX super:  
Harold Moss  
EP: Tammy Walters  
AD: David Michael Friend  
Associate prod: Franklin S. Zitter  
Compositor: Sean McLean



After Effects: Lori Newman,  
Larissa Starikova, Robert,  
Jan deVries  
Junior composite/matte cutting:  
Graham Holly, Gregg Hische  
Maya modeling/animation: Reeves  
Blakeslee, Rebus Studios

#### **Toolkit**

After Effects, Maya, Flint,  
Dreamweaver, Photoshop

#### **FORD FIESTA "APPARITION" ("APARICION")**

**TVC :30**

**Agency:**  
**BASSAT OGILVY, MADRID**

**Director:**  
**SEBASTIAN ALFIE**

**Production/animation:**  
**BUS**

[www.bus-pro.com](http://www.bus-pro.com)

**VFX/animation:**  
**FLICKERLAB**  
[www.flickerlab.com](http://www.flickerlab.com)

Collaborating via broadband, Madrid-based prodco BUS and New York animation house FlickerLab create a fabulously cheesed-out babes-in-paradise fantasy for the new Vodafone equipped Fiesta. Live action elements for the :30, produced for the Spanish market, were shot in Madrid with animation and compositing completed back in New York. FlickerLab is represented for commercials in Europe by BUS-Animation.

**Check the Behind the Scenes feature on the DVD for a look at how this spot was produced.**

**PG TIPS “CUPBOARDS”**  
**TVC :40**

**Agency:**

**DDB**

**Client:**

**UNILEVER**

**Director:**

**DANIEL ROBBIE**

**Animation:**

**AARDMAN**

[www.aardman.com](http://www.aardman.com)

**Post:**

**RUSHES**

[www.rushes.co.uk](http://www.rushes.co.uk)

A very British look back at the 75-year history of the PG Tips tea brand via five stop-motion vignettes. Each of the eras - the 1930's, 1940's, 1960's, 1970's, and today - are treated to resemble film looks from the time including distressed black & white with a smear of sepia for the '30s and the bright saturated look associated with the '70's.

**Check out the behind the scenes feature on the DVD for more on this project.**



**For Aardman**

EP: John Woolley

Production/floor manager:

Rob Hurley

DP: Mark Chamberlain

Animators: Richard Webber, Kim

Keukeliere, Martin Davies, Will

Harding

Electricians: Ian Jewels,

Matthew Kitcat

Camera assistant: Sam Morris

Sets/props: John Wright

Set dresser: Mel Ford

Compositor: Bram Tithweam

Editors: Nikk Fielden, Dan

Williamson

PA: Annabel Maidment

**For Rushes**

Producer: Joe West

Sound: Hilary Wyatt (Videosonics)

Foley artist: Mellisa Lake



**For DDB**

Producer: Richard Chambers

Creatives: Mike Hannett, Dave

Buchanan

**For Unilever**

Senior brand manager:

Fiona Forbes



#### **For The Richards Group**

AD: Dean Oram

Copy: David Moring

Producer: Alison Wagner

#### **For Brand New School**

AD: Ben Go

CD: Jonathan Notaro

Designer: Max Erenberger

Animators: Adam Greene,

Sang-Hoon Lee, Helder Sun,

Andy Kim, Dixon Chow

Flame: Alan Lattiera

Photographer: Ian Brook

EP: Kevin Batten

Producer: Rachel Kaminek

Editing: Brand New School

Music: Wojahn Bros Music

Audio Post: Lime

#### **Toolkit**

Maya, After Effects, Flame,  
Illustrator, Photoshop



**“DESTINY ON THE HIGH SEA”,  
“FORBIDDEN LOVE”**

**TVCs :30 x2**

**Client:**

**THE NATIONAL PORK BOARD**

**Agency:**

**THE RICHARDS GROUP**

**Director:**

**BEN GO**

**Animation:**

**BRAND NEW SCHOOL**

[www.brandnewschool.com](http://www.brandnewschool.com)

The Richards Group should win some kind of award just for selling the stop motion faceless-talking-meat idea to the client. The fact they and BNS pulled it off with wit, savior-faire and perfectly bad accents should win them another. The two spots debuted during the Oscars.

**Check the Behind the Scenes feature on the DVD to see the stop motion pitch that won BNS the job.**

## **NATIONWIDE “SCIENCE PROJECT”**

**TVC :30**

**Agency:**  
**TM ADVERTISING**

**Director:**  
**FRANK TODARO**

**Production:**  
**MOXIE PICTURES**  
[www.moxiepictures.com](http://www.moxiepictures.com)

**VFX:**  
**A52**  
[www.a52.com](http://www.a52.com)

Perhaps best known for their invisible VFX work on spots like Nike “Magnet” (Stash 02), West Hollywood’s A52 blasted onto the Superbowl with this straightforward but perfectly executed :30. A52’s team used Flame to composite visual effects elements including interactive light passes, live action explosion plates and CG laser beams created with Houdini and Pixar’s Renderman.

### **For TM Advertising**

Producer: Florence Babbitt  
Group CDs: Wade Alger,  
Jay Russell  
Copy: Wade Alger  
ADs: Scott Brewer, Jay Russell



### **For Moxie Pictures**

EP: Roger Zorovich  
Line producer: Kathy Rhodes  
DP: Toby Irwin

### **For A52**

EP: Mark Tobin  
Producers: Lisa Beroud, April Killingsworth  
On-set VFX supers: Lisa Beroud, Simon Scott, Craig “X-Ray” Halperin  
VFX super/Flame: Simon Scott  
Henry/online editor: Scott Johnson  
TDs: Craig “X-Ray” Halperin, Westley Sarokin, Robin Petersson



### **For Rock Paper Scissors**

Producer: Kelly Garcia  
Editor: Adam Pertofsky

### **For Company 3**

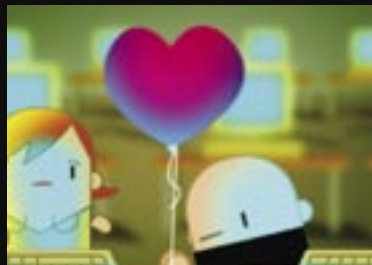
Colorist: Stefan Sonnenfeld  
Music: Fluid  
Sound Design: Elias Arts

### **Toolkit**

Houdini, Renderman, Flame

**SKYPE.COM**  
**Viral films 3 x :30****Agency:**  
**ALBION COMMUNICATIONS****Director:**  
**ANDREW GRIFFIN****Animation:**  
**UP THE RESOLUTION**  
[www.uptheresolution.co.uk](http://www.uptheresolution.co.uk)

Finding a brilliant balance between the cute and the macabre, this series of online films from Up the Resolution is designed to remind viewers that Skype's internet phone services relies on sharing. The London-based design and animation studio landed the job on the strength of character animations they created for a toy project called 'minipips'. To accommodate the extremely low budget of the Skype series, each of the episodes was completed in a week by one animator. From initial scripts and storyboard through sound design and finished animation, all work was handled in-house.

**For Up the Resolution**  
Director/animator: Andrew Griffin**Toolkit**  
After Effects

## Willam Bartlett's Strange Menagerie

William Bartlett was pursuing a degree in math in the early '90s when he realized he enjoyed the time he spent making super-8 films with blobs of Plasticine a whole lot better than number theory and cryptography. Runner and tape op jobs at Cell Animation in London soon led to a love affair with the company's compositing boxes, "As soon as I started playing around with the henry I knew I had found the right job for me," recalls Bartlett. Nine months later he answered an ad for a junior henry operator at Framestore and his fate was sealed.



*Willam Bartlett is a VFX supervisor and Inferno artist at Framestore CFC in London. Recent credits include the multi-award winning Johnnie Walker "Fish" spot and this month's cover project "Esuvee"*

**Framestore CFC produces a lot of high-end creature VFX for film and television. That work must help when it comes to pitching and producing spots like Esuvee.**

Esuvee was actually won by [director] Daniel Kleinman. He then brought it to us but we did not exactly have to pitch him as we have worked with him for years [Johnnie Walker 'Fish', Xbox "Mosquito", the title sequence for Die Another Day]. It was more a case of discussing the possibilities and limitations. At that stage it was enormously useful to have all the experience of our CGI team to draw on. Not only things that I myself have worked on [Johnnie Walker Fish, The Lost World] but within the company there is a huge wealth of knowledge in that area. For example we had just finished work on the Hippogriff in the last Harry Potter film which was a full CG creature with people riding on the back of it.

**If you could grab clients by the lapels and make them remember just one thing, what would it be?**

One thing that is not really appreciated is a job that takes one person ten days cannot be done by ten people in one day. Particularly complex jobs need to be done in a certain order and throwing more and more people at it does not always make it go faster and always means it ends up not looking as good as it could. For example if you have ten creature shots to animate your optimum number of animators would probably be two or three who would do a section each. If you put ten people on it to do one shot each you will get a very inconsistent result.

**If you could wave your magic techno-wand and grant VFX artists three wishes what would they be?**

1. Always have "just one more day" at the end of every job.
2. Instant rendering.
3. A better view from my window.



*Musical mosquitos and schools of pre-bipedal humans - just two of the strange creatures inhabiting worlds created by Bartlett.*

*From top: Xbox "Mosquito" and Johnnie Walker "Fish" both for director Daniel Kleinman through Kleinman Productions and Bartle Bogle Hegarty.*

discreet

Avid

AVIDIA

Film & Medien Festival  
gast

Institut für Animation  
Visual Effects  
und Digitale Produktion

FILMAKADEMI  
FESTIVAL GOTTESHAUSEN



MFC  
Medien- und Filmgesellschaft  
Baden-Württemberg

FFA  
Film Festival Baden-Württemberg

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Stuttgart, Haus der Wirtschaft

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Contact: [info@fmX.de](mailto:info@fmX.de)

Favorable ticket pricing until  
15th of April at  
[www.fmx.de/service](http://www.fmx.de/service)

We are pleased to announce the fmX/05 which will take place in its tried-and-true locale in Stuttgart's Haus der Wirtschaft from April 27th to April 30th, 2005. This year, the conference celebrates its 10th anniversary and once more, it is the perfect platform for entertainment enthusiasts such as animators, effects artists, game developers, digital content producers, editors, screen writers, funding institutions and investors to meet and exchange information. Whether you are just starting off or already established, more than 2,000 visitors per day make this conference a rewarding visit for you - it is the most important event in the realm of digital content creation in any German-speaking country.





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